

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: The Curator of Art History and Education

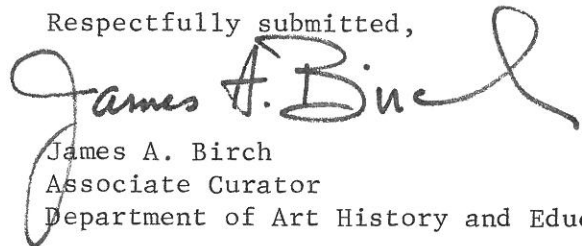
FROM: James A. Birch, Associate Curator  
Department of Art History and Education

SUBJECT: Annual Report, 1974

The following report describes in brief our on-going school classes, Saturday and summer school program and the special projects that the Education Department has been developing.

Please note that an appendix of teachers' reports on these projects follows my report.

Respectfully submitted,

A handwritten signature in dark ink, reading "James A. Birch". The signature is fluid and cursive, with a large initial "J" and a long, sweeping underline.

James A. Birch  
Associate Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: James A. Birch, Associate Curator  
FROM: Celeste Adams, Assistant Curator  
SUBJECT: Annual Report, Suburban and Area Public, Catholic and  
Independent Schools, 1974.

Procedural Changes:

Appointments for the year arranged with art supervisors for a school system, previously set up by appointment, are now scheduled by mail. Written requests for the year are submitted to the department and a confirmed list of appointments is returned to the school by Mrs. Bernice Spink, department appointments secretary.

The flyer suggesting class topics for staff-conducted visits was revised so that it may be used for a number of years. This eradicates the inconvenience of yearly reprinting that was necessary in the past.

Because of lighter scheduling during 1974, the department accepts reservations for staff-conducted classes from special groups numbering less than fifteen persons. Previously, such small groups were scheduled self-guided.

Because of fuel shortages during 1974, many suburban schools were forced to cancel scheduled field trips. The 1973 statistics for self-guided and staff-conducted classes from Suburban, Public and Independent schools (excluding the City of Cleveland) total 60,853. Statistics for 1974 reveal the diminished total of 49,383. This 16.6% decrease has allowed the teaching staff to direct additional time to the preparation of members' courses in the expanding adult program and to produce audio-visual tapes. In order to better serve the schools which are able to come to the museum, we have assigned, when possible, an additional instructor so that a smaller class in the galleries might result

in a more personal learning experience.

School systems served by the Education Department include:

Beachwood  
Bedford  
Chardon  
Cleveland Heights  
East Cleveland  
Euclid  
Mayfield  
Orange  
Parma  
Rocky River  
South Euclid-Lyndhurst  
Warrensville Heights  
Willoughby-Eastlake

(Of the approximately 2,000 Willoughby school children who annually attend museum classes, only half this number were able to come to the museum during 1974. With cancellations involving nearly 50 elementary classes, Willoughby schools are the most apparent victims of the fuel shortage among the elementary schools the museum serves.)

Out of Town Schools: Geneva  
Lorain  
Painesville  
Vermilion  
West Geauga

(Selected schools from out-of-state scheduled introductory classes with the department.)

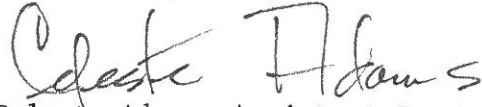
Independent Schools:

Beaumont High School's Art and Spanish classes schedule yearly lecture series with the department.

Laurel, Hathaway Brown, Hawken, and University Schools schedule occasional classes, though in many cases, these are self-guided. A more active program

with these schools is being encouraged.

Respectfully submitted,

A handwritten signature in cursive script, reading "Celeste Adams". The signature is written in dark ink and is positioned above the printed name and title.

Celeste Adams, Assistant Curator  
Department of Art History and Education



## Young People's Classes

Registration for the spring term for members' and non-members' children was held February 1 and 2, 1974, respectively, and enrollment totalled 577. For the summer session, registration was June 7 and 8; enrollment was 533. The fall term registration dates were September 13 and 14; enrollment was also 533.

### Enrollment Comparison:

<u>1972</u>	Spring 572
	Summer 525
	Fall 410
<u>1973</u>	Spring 616; Scholarships 75
	Summer 718; Scholarships 160
	Fall 679; Scholarships 133
<u>1974</u>	Spring 577; Scholarships 156
	Summer 533; Scholarships 121
	Fall 533; Scholarships 68

General enrollment is down due primarily, we believe, to the energy crisis. Scholarships are up due to a concentrated effort to inform the schools, especially in the immediate area, that they are available. Fall scholarships were down primarily because the information about classes was late in getting to the schools.

An entirely new listing of classes was offered in summer school. Some of these classes covered certain galleries or cultures such as "Art of North and South American Indians" (a study of the art, legends, and people, and their related crafts--including pottery, jewelery, and headdresses), or "Art of Egypt" (a class concentrating on the arts and crafts of the Egyptian people--a variety of media will be used to study mummy cases, tomb paintings, and relief carvings). Others were general enough to allow use of all the galleries, such as "Magic, Myth, and Masks" (using a variety of media, both two- and

three-dimensional the class explores the legends and art of Africa, Ancient America, Egypt, and Classical civilizations), and "Whimsey Wagon" (both two- and three-dimensional media will be used to construct soft sculpture, pull toys, wall hangings, and a variety of games). One class was possible only for summer school, "Airborn Art" (art which uses wind and motion: paper airplanes, mobiles, pinwheels, flags, banners, kites, and streamers). The fall remained the same except for the omission of "Edible Art," "Dragon Dance" (the only possible teacher had moved), and "Airborn Art." "Exploring Space" was added and the class on the American Indian was changed to "Art of Indians-- East and West" (a study of the art, legends, and people of North America, South America, Mexico, and India).

Although our greatest enrollment is with the 4-8 year old, our teenage classes have maintained an average of about 20 students per semester. These students appear to be fairly equally divided between urban and suburban young people.

## University Circle Projects

In the spring of 1974 the Education Department submitted to University Circle Center for Community Projects, at their request, a proposal for a federally funded project. The proposal and its \$7,500 budget are appended.

Funds were not received from the Government, but the Ohio Arts Council granted enough money, \$2,500, for us to begin a pilot program based on the original proposal but reduced by more than one-half.

This project will be completed in the spring of 1975 and will be followed by an evaluation.

The program begun in 1973 with University Circle has continued in its enlarged form for 1974-75 on the same plan as was set up in 1973-74, but the two hour classes were reduced to one and one-half hours and boxed lunches in the Museum were discontinued. Gil Brooks is now employed full-time with University Circle Center for Community Projects, along with a staff of two. This project remains the same as to funding. University Circle supplies transportation, while the Cleveland Museum of Art supplies the teachers and art supplies. Since this is our only special project with the Cleveland Board of Education schools, we are pleased that it is continuing and that funds will remain available for transportation. Many of these schools are Title I and are therefore unable to receive funds for busing children other than between home and school.

Immediately following are class descriptions, schools, dates and Museum instructors for the spring and fall of 1974.

January 16 / Hough Elementary School / 2nd grade - Meg Ostrum - Dreams and Daydreams: Exploring the world of fantasy in art and life; class will focus on Medieval and Contemporary collections.

January 23 / Wade Park Elementary School / 3rd grade - Gerry Karlovec - Pattern in the Art Museum: Using galleries to locate types of pattern; how pattern is used in art; development of a drawing with pattern for enriching areas, to be done in the galleries.

January 30 / Empire Junior High School / Celeste Adams - Creative Writing

February 13 / Cathedral Latin High School / Gerry Karlovec - Creative Problem Solving in Art: Emphasis on three-dimensional art; using Contemporary galleries and the classroom.

February 15 / Wade Park Elementary School / 3rd-6th grades - Bill Ruffer - Art's Myths and the Artist as Interpreter of Myth: Through reference to the collection, students will come to understand the meaning of the term "myth," and will recognize that the artist frequently functions as a communicator and interpreter of myth. Students will then work as artists in this manner by choosing a myth for their subject in a studio project.

February 20 / Joseph Landis School / 3rd-6th grades - Bill Ruffer - Light: Various sorts and effects of light will be explained by the instructor and explored by the student in studio work. Our light may be ultraviolet, polarized, florescent and/or projected from a slide projector.

February 27 / Doan Elementary School / 4th-6th grades - Linda Jones - South American Indian Art: First hour would be spent in the gallery talking about the works of art and the people that made them. The second hour would be spend on a studio project (also held in the gallery) during which the children would design and make their own paper ponchos.

February 28 / Miles Standish School / 3rd-6th grades - Margaret Royal - Greek Vases: Two-hour class conducted in Classical gallery and classroom preceed by a thirty minute talk with a description of the project and examples.

March 1 / Charles Orr School / African Masks: Two-hour class conducted in African gallery with attention directed towards the construction of African masks; preceded by a thirty minute talk in gallery with a descrtiption of the project and examples.

March 6 / John Raper School / 3rd grade - Marlo Coleman - Movement in Art

March 13 / Woodland Observation / 2nd & 3rd grades - Cissy Pao  
Mythologies and Art: Oriental galleries, mythologies and their presentation in art forms; studio following, creating their own stories in art forms by drawing or clay modeling.

April 3 / Daniel Morgan School / 5th & 6th grades - Cissy Pao  
Aesthetic Elements: Line, form, space and color--their expression and relationship: word association game with selected work from 19th and 20th century galleries; words transformed to mime acting; acting transformed to drawing, using basic elements of lines, shapes, and colors to express ideas.

April 10 / Holy Rosary School / 3rd & 4th grades - Cissy Pao  
Metamorphosis of Imagery: Sketching in the galleries; individual's interpretation of painting or sculpture selected; imagery transferred into drawing on acetate and made into slides; projection of slides on walls and movements interaction with the projection.

May 1 / Murray Hill School / 4th & 5th grades - Meg Ostrum  
Myths and Myth-makers: The class will compare varied explanations of the world as found in Greek, Oriental, and Pre-Columbian art and will include both creative writing and a studio project.

May 15 / Lulu Diehl Junior High School / Linda Jones  
African or Pre-Columbian gallery - The first 40 minutes to an hour would be spent on a discussion of the works of art and the African or Pre-Columbian peoples. The second hour would be spent in a classroom working on a design project. Using one motif, a shape seen in the gallery, the class will print a repeat pattern on paper.

October 9 / Charles Orr School / 1st grade - Gerry Karlovec  
Arts of Africa: Using a variety of media, both two- and three-dimensional. the class will explore the legends and arts of Africa.

October 17/ Holy Rosary School / 4th grade - Jay Hoffman  
Basics of Drypoint Printmaking: An introduction to printmaking with examples from the CMA collection followed by working acetate in the manner of copper or zinc. Each student will pull his own print from the etching press.

October 24 / Cathedral Latin High School / Bob Dewey  
Metamorphosis: Transformation and progression of inanimate objects into animate objects in a series of five panels. Lines and forms are manipulated, bent, broken or eliminated, but the progress will be consistent and the transformation should be smooth.

October 31 / Wade Park School / 3rd & 4th grades - Linda Jones  
Sign and Symbol: Working in the Egyptian, Pre-Columbian and Oriental galleries, these children will look at how writing advanced through the sign, sign and symbol, to the total symbol stage. They will experiment with their own sign writing.

November 5 / Hough School / 1st & 2nd grades - Linda Jones  
The class will participate in a discussion of color, shape, line, texture, and rhythm in paintings, after which they will experiment with rhythm (movement) in the Contemporary collection.

November 7 / John Raper School / 3rd & 4th grades - Gerry Karlovec  
Art of North and South American Indians: We will study of the art, legends, and people of North America, South America, and Mexico.

November 14 / Miles Standish School / 5th & 6th grades - Jay Hoffman  
Basics of Drypoint Printmaking: Same as above (October 17)

November 21 / Joseph Landis School / 5th & 6th grades - Bob Dewey  
Understanding Perspective: Progression in the use and understanding of two dimensional depth illusion. Graphically illustrated through observation of Egyptian, Early Christian, 17th-century European and 20th-century art forms. Studio projects will deal with one point perspective problems, overlap and placement of forms, and the use of diminishing planes.

November 26 / Doan School / 5th & 6th grades - John Moore  
An Introduction to Printmaking: The first half hour for viewing prints and explaining the drypoint method. Students will then have an hour studio project using the etching press and acetate sheets as the printing plate.

December 17 / Lulu Diehl Junior High School / John Moore  
An Introduction to Printmaking: Same as above (November 26)

December 20 / Empire Junior High School / Bob Dewey  
Metamorphosis: Same as above (October 24)

## University Circle Center for Community Programs

### Projects One and Two

The Cleveland Museum of Art's Education Department has been experimenting with in-depth experience, that is to say, programs that offer more material than the usual one hour tour. Project One of our proposal will enlarge further on this program by allowing an instructor to to into the classroom for an orientation and to return to the classroom for a follow-up. The three morning visits to the Museum will give us a chance to utilize a combination of our special programs such as creative writing in the galleries, dramatic interpretation in conjunction with the works of art, and movement, as well as classes combining gallery and art studio projects.

Project Two arises out of the success that we have had with parents coming with their children to visit the Museum. Parents have stated how pleased they are to see their children at home in an institution that is quite foreign to them. We often see a child guiding his parents to some favorite gallery of object. These evenings would also include sessions where the parent and child could work on a project similar to what the child has experienced.

Project One: A five-part series with one class that begins in the home room and after three sessions in the Museum returns to the home room.

Project Two: Orientation for Parents. Evening sessions with parents whose children have been in the program. The children will also be invited.

University Circle Center for Community Programs

Projects One and Two

Budget

Project One:

Instructor	\$50.
In classroom	50.
In Museum--3 visits	150.
Return to classroom	50.
<u>Total</u> per class	250.
20 classes (5 each) for 1974-75 school year	
<u>Total</u> for instructor for year	5,000.
Teacher-assistant for 3 days in Museum at \$15/day	
<u>Total</u> for year	900.
General Museum overhead	500.
Administration	300.

Project Two:

Instructors	\$600.
Administration	100.
Overhead	100.



Robert A. Dewey  
Instructor  
University Circle Special Project

The special project consisted of five-hour and a half sessions which served to facilitate a more involved learning and teaching process than the standard one visit-one lesson program.

Visiting the school for the first session gives the instructor the opportunity to experience the students' academic environment, to find where their interests lie, to determine what they know about the Museum, and to discover what level or levels they are at in graphic expression.

What I found at Charles Orr, was an extreme range of interests and abilities, some familiarity with the Museum, and virtually no art history or general history background. The group of students I taught could be described as a "high energy" group, constantly demanding individual attention, very sensitive, and very much afraid of failing.

The projects I selected for them were of the type that could be handled by the students with limited abilities, and yet could be made challenging for the students with exceptional abilities. The lesson that had the greatest immediate success was the construction of model Mayan pyramids. Perhaps because they were working in three dimensions, and the process was new to everyone, I found fewer inhibitions and more inventive approaches to the problem.

The students were impressed with the Museum and could easily have spent an entire day touring the galleries; however, I directed their attention to the art of ancient civilizations (Greek, Roman, Egyptian, and Pre-Columbian).

In the studio they worked on life size drawings, and with license, utilized the basic styles of these cultures to create imaginative "super heroes." The homeroom teacher followed through nicely, and upon returning to Charles Orr

for the final session, I found that most of the students had gotten books from the library to do "research and preliminary sketches" for the full scale painting that was to be their final project.

Amy Krauss  
Instructor  
University Circle Special Projects

The University Circle program is a fairly new five-part program in which the instructor goes into the elementary school classroom for the first and last of five visits. The class spends the three remaining visits with the instructor in the art museum. I have been very excited with this new format for several main reasons:

1) The child and instructor have time during the course of five visits to establish a relationship with one another, making learning more effective by creating an atmosphere of acceptance, trust and excitement.

2) The child is prepared for his museum visit by the instructor and therefore doesn't find his first museum visit a disorienting one.

3) The child is exposed to a variety of modes of artistic expression during the five week period, most of which can be utilized by the teacher in future classroom settings.

My goals in the program have been consistent with those of the East Cleveland Project: to help the child feel comfortable in the museum environment, to encourage him to take a closer look at the works of art and use them for sources of motivation for artistic expression, to allow him to feel positive about his participation in the program, and to aid him in seeing relationships between what exists in the museum and what he knows to be true from his experience in his environment.

In order to facilitate such goals I found the following two programs most successful. With the second graders our time together was spent explaining our thoughts and feelings about who we are--who are families are. I have used both art and movement projects in an attempt to encourage children to "give voice"

to their feelings, insights, and perceptions in a variety of media. The first week, in the public school, we began by getting to know each other. The children made books about themselves, their homes and families using collage technique and markers. For their first museum visit we again explored the notion of who we are by drawing upon comparisons between our size and that of certain museum objects--queen's bed, mummy case, bishop's chair, sarcophagus, knight in armor. We began with movement exercises exploring the possibilities of how small, how large, how wide we can become--to examine our own limits. Then we went into the galleries and compared our size to the above mentioned objects. Upon returning to the classroom we traced ourselves on large sheets of white paper to be chalked in. The next class we continued with the "exploration of self" theme. We discovered how we express who we are and how we are feeling through facial and bodily gestures. We look at Dutch portraits and Chinese warrior figures and did some mime work around these objects. We looked at African masks in conjunction with this theme and talked about the expressiveness of the eyes, eyebrows, mouths, etc. Back in the classroom, we made masks paying attention to whether we were making masks that exaggerated how we are, or hid the fact of how we are. This led quite naturally to the third week project of creating costumes of who in the museum we would like to be--a knight, queen, mummy, or Indian. This was done on large sheets of colored paper, decorated with various kinds of paper and watercolor pens. This was followed by improvisational fantasy plays we put on for each other as we changed from ourselves to our "new characters."

With the fifth and sixth graders I worked more from the theme of our community, our environment. The fifth and sixth graders were more interested in learning specific facts about pieces in the collection than the younger children. In the public schools we talked about what an environment is, our

city environment, and our feelings and reactions to the city. Working three-dimensionally with paper, together we created "our neighborhood" and discussed the things we felt were necessary for us in our neighborhood--houses, schools, stores, hospitals.

In the museum we talked about different kinds of environments--jungle environments and how they effected peoples' lives. We looked at the African art, and talked about the traditions, rituals, and ceremonies involved with the art. We then went back to the classroom, and using the three main art forms of music, dance, and sculpture--created masks and made up a ceremony for which we danced and played a variety of African instruments--drums and finger piano.

We also studied Egypt, its environment, its traditions about life after death and how that effected the art, i.e. the mummy cases, pyramids, temple and tomb art. Within the four walls of the classroom we created the inside of a pyramid, complete with hieroglyphics on the wall and a ritual burial attended by high priests, pharoah, mourning women, etc. The essentials of Egyptian art became more vital, more real to the children in this manner.

We also covered medieval art and modern art and did quite a bit with creating plays for each other to see. In the modern galleries we divided into groups and using large paintings as "stage sets" we created our own contemporary dramas. In our last classes together we spent time writing about our feelings of what constitutes a safe environment for us, a scary environment, a nourishing environment and an unnourishing one. With some classes we built, within the classroom, environmental structures of rolled paper, tubes, and boxes in an attempt to alter the class environment physically.

Lanny Silverman  
Instructor  
University Circle Special Project

### Creative Writing

The theme I chose for the University Circle Project was Myth and Ceremony. My main goal was for the students to understand the purpose of myths and ceremonies and to relate this to their own lives and culture. I also hoped to broaden their sense of what art was for, to show its very real societal functions. I felt very successful in this goal, although some projects worked better than others.

The ceremony which we "worked up to" was clearly the climactic success of the project. Other parts were either a little rushed or over-ambitious for this mini-project. I really liked the structure of starting in the school and finishing in the school; it helped to quickly establish rapport on the students' own grounds, and to build excitement about our project at the museum.

The five session series was very helpful for making us into tight little groups that cooperated well and felt proud about our work together. I also felt good in terms of my goals as a writing teacher. The work I received was good although sometimes violent, perhaps reflecting the violence of their culture. The work process we shared was a sound one and some of the best results were the ineffable ones.

## EPIC Program

Educational Partnership in Cleveland, EPIC was an experiment in learning which enlivened the galleries of the Cleveland Museum of Art during the month of April, 1974. Mr. James A. Marinelli, principal of Caledonia School in East Cleveland, obtained a teacher grant from the Jennings Foundation to sponsor the program. During the summer of 1973, 200 students from Caledonia School and from Cleveland Independent Schools were combined in classes at Hathaway Brown School for a six week session. The EPIC program for spring 1974 enlarged the number of participating students to 450, and focused on area museums as a learning resource. The Cleveland Museum of Art, the Natural History Museum, and the Health Museum conducted classes for students of third through sixth grade levels.

A four week sequence of classes at the Art Museum acquainted students with the Museum's collection of art works and involved them in their own creative projects. Each student in the program visited the Museum on three consecutive days. Classes in creative writing, drama, and movement were conducted in the museum galleries. In addition, students tried their own hands at painting, printmaking and sculpture in studio workshops. Within each class students from Caledonia school were combined with students from an Independent school at the same grade level.

The EPIC program represented an experiment in cooperative education. Under the direction of master teachers, students representing different area schools worked together in a single class, learning about the resources of the Art Museum, and drawing on their own resources to create art.

This program was repeated with a smaller group for three days in July. The programs were contracted by East Cleveland Board of Education and the

Museum and extra staff members were paid from a grant to the East Cleveland Board of Education.



THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: The Associate Curator of Art History and Education  
FROM: Linda Wilson Jones  
SUBJECT: Annual Report on Diversity Studio Project, 1974

It was arranged that forty students from Diversity Studio, ranging in age from 8-19 years would come to the Museum for two consecutive days for "Art, Words and Movement" and an afternoon studio project. The students were divided into two groups, 8-13 years and 14-19 years. Originally there were to have been fifteen 8-13 year olds, however, only four were able to be excused for the day. (The 8-13 year olds came on the first day only.)

The first day Meg Ostrum was assigned to the four 8-13 year olds (Art, Words and Movement). She said it was an ideal setup, having only four students and that the children were very responsive. I was to have given a studio project to the younger group in the afternoon, but since there were only four of them, Gerry Karlovec and I decided to work with the entire group, together.

On the second day only the older group came and things went quite smoothly that morning. The afternoon, however, was a different story. Because I was assigned to another class I was not able to assist Gerry. This wouldn't have been a problem, except that two of the three teachers who had come to supervise and observe, left. Jane Dawson, the supervisor of Diversity Studio was in the building, but wasn't in the classroom where she was needed. As a result very little was accomplished that afternoon and the children antagonized Gerry as well as the entire staff on the classroom level.

I do feel that as a whole the project was beneficial to the children, but that such a venture should not be undertaken again unless we are guaranteed better supervision and fewer students closer in age range.

Respectfully submitted,

*Linda Wilson Jones*

Linda Wilson Jones

Instructor

Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: The Associate Curator of Art History and Education  
FROM: William C. Ruffer, Assistant Supervisor of the East Cleveland Project  
SUBJECT: Annual Report on East Cleveland Project, 1974

The most evident characteristic of the East Cleveland Project in 1974 was its stability relative to previous years. Whereas the program had grown very rapidly, from including 300 students from one school in Spring, 1972, to including 1500 students from five schools by fall, 1973, the Project did not increase either in number or scope during 1974. Additionally, the East Cleveland Board of Education was granted funds to continue the Project at its present size for the 1975-76 school year. Thus, for the first time, we were able to look forward to conducting essentially the same program in the school year ahead, and to plan accordingly. This situation encouraged several organizational changes within the Project which primarily effect our teaching staff and curriculum structure.

Because of the number of children in the Project, and the predictability of the 1975-76 school year, we began to arrange specialized faculties. These were distinct groups of teachers headed by a faculty chairman and responsible for the instruction of students at specific age levels. Because teachers were thereby directed into working with the age-level for which they were best suited, the faculty system was a good one.

The planning of specialized curriculums for each school, which was begun in the fall of 1973, became more fully developed in 1974. Beginning in the fall of the year we used a separate curriculum for each school based upon the number of years they have been involved in the Project. Some of the themes

around which each week's activities were organized were, "Myths and Stories" (for the younger children), "Ancient Art," "Medieval Art," and "The Decorative Arts." This idea of planning distinct, sequential curriculums was made possible by the stability with regard to numbers, and the assured continuance of the Project. Curriculum planning is a benefit to the Project, and it is something which will continue to become stronger and more polished with time.

Turning to the subject of scheduling, 1974 was the first year in which the first and second grades were given a full slate of Museum visits. In 1973 these grades visited the Museum on a two-day per week basis, but they began in the fall of 1974 to visit for a full five days during each of their two weeks. This situation was well received by East Cleveland and Cleveland Museum of Art teachers alike.

It was unfortunate, however, that the first and second grades were scheduled to visit the Museum in the earliest weeks of their school year. It is inappropriate for students so young, and so new at the business of attending school, to take trips away from school. In the future these grades will be scheduled for visits later in their school year.

Also different next year will be the scheduling of Parents' Night. Our 1974 Parents' Night was held on a Sunday afternoon, and relative to our tremendously successful Wednesday evening Parents' Night of 1973, was not well attended. We feel that it would be wise to schedule Parents' Night on Wednesday evenings in the future.

One more point should be raised with regard to the East Cleveland Project in 1974 which does not bear directly on the structure of the Project itself, but which nevertheless effects the teaching staff. Beginning in the Fall of 1974 attendance at departmental meetings was required of East Cleveland Project

staff members. The inclusion of the East Cleveland staff in this regular departmental function encouraged contact between the Project staff members and Department instructors. This contact was helpful to East Cleveland Project staff members in their efforts to familiarize themselves with the collection in order to teach more effectively.

In 1974 the Cleveland Museum of Art continued to be the only institution involved in East Cleveland's Extended and Enriched School Year which accepted all of its 1500 elementary students. The only elementary school in East Cleveland which did not visit the Museum as part of the Project did not qualify under present funding parameters.

The 1974 calendar year saw improvement and success in the East Cleveland Project.

Respectfully submitted

A handwritten signature in dark ink, appearing to read 'William C. Ruffer', with a long horizontal line extending to the right.

William C. Ruffer  
Assistant Supervisor  
East Cleveland Project

Ann Chadbourne  
Assistant Supervisor  
East Cleveland Project

## Volunteers

The East Cleveland Project volunteers hold a unique opportunity in our museum life because this program is the only area available to an individual seeking volunteer work outside the Information and Sales Desks which only involve volunteers from the Junior Council.

Through an undergraduate art education course at Case Western Reserve supervised by Anita Rogoff, the East Cleveland Project received assistance in the classroom from four students. For their work in the classroom they received academic "lab" credit. Most of these students were reliable and regular in their classroom commitment. Their presence did provide support to the teacher and children alike. Other volunteers have been "mother-housewives" who have free time, and often a background in art history or education, and a desire to be part of the museum atmosphere. Some of these women are members of the Junior Council and receive Council credit for their help.

In January two college students chose the East Cleveland Project for their independent winter study project. Their relationship to the program was brief, but intensive. They were here every session, and gained a greater familiarity with both students and teachers in the galleries and studios. We received a fine arts student in March from Lake Erie College who volunteered three days a week, and wrote a paper on various classroom situations. Between April 29 and May 24 the program absorbed four boys from University School who chose the East Cleveland Project as their senior year field program. They came every day, two boys in the morning and two boys in the afternoon. The

remainder of the day they explored other facets of the museum and pursued special research projects.

With each volunteer I try to spend at least one hour, explaining the nature of the East Cleveland Project, the calendar for the year, and give them a written list of what is required of them as a volunteer. After they have been helping a few times, we usually talk over any questions they might have about their job.

The volunteer list constantly changes, but the benefits of the time these volunteers give certainly contributed to a smoother operation of the program in 1974.

Nancy Cohen  
Instructor  
East Cleveland Project

### Three Dimensional

With the younger children it is most important that the children be the starting point--to relate from themselves out to the environment, using sight, emotion, fantasy. The children learn that their environment changes as they change their relationship to it; or, they start with "how do I feel," "how do I let people know how I feel," then, "how does it feel to be a king, an animal...", or, "if I were a ...," "I wish I were a..."

It is most important that the younger child have a coherent week. I often begin with a simple conversation about what they have done during the week--to focus in on what has interested them, and to help me in tying their week's experience together for them. From this starting point I try to lead in to the Museum gallery to which we are going. In a week when the children studied medieval art (castles, tapestries, etc.) we went to see how many could fit into the queen's bed, talk about how the bishop might be able to get into his chair (wild answers!), the size of the castles pictured in the stained glass compared to the people, even why the cars seen outside look so small (can you fit into those cars?--no!) and perhaps then into the classical gallery to see how tall we would have to be to be as long as the sarcophagus. The interest has grown in their own size. We would then go to the studio and measure the children or trace around them so they could see their size--and perhaps in fantasy draw themselves as kings and queens.



Robert A. Dewey  
Instructor  
East Cleveland Project

My primary objective, as a CMA instructor, is to utilize the Museum's resources in a way that will be meaningful to each class level.

Acquainting the students with the art and customs of many diverse and exciting cultures creates new vantage points from which the students can view their own environment, draw parallels, compare values and define differences. Having the students take a closer look, or truly "see" what they are looking at is facilitated by proper background preparation, question and answer sessions, and coordination of lesson plans between instructors.

In dealing with a topic such as Pre-Columbian art and architecture (as with any subjects), it is necessary to clearly establish concepts of time and place, as well as the origins of people and their civilizations. With the help of maps, an opaque projector and time lines, I endeavor to explain the migration of nomadic hunters, and the settling of the Western Hemisphere. Specific attention is given to the significance of animals, and the effects of natural elements on primitive cultures.

During the course of each class I continually strive to draw from the students any related knowledge they may have about the subject, and integrate it within the flexible framework of the lecture.

With fifth and sixth grade classes, the studio project involves the construction and decoration of model Mayan temple pyramids. The class is taken to the galleries in order to gather decorative design ideas, and insights into certain aspects of the daily and ceremonial life of the Mayans. There is an undefinable feeling one experiences in the presence of the objects, that makes the reality of the culture more vivid and therefore more understandable.

Upon returning to the studio, a pyramid is constructed from four 16" equilateral triangles. Although the structure of the pyramid has been predetermined, it is in no way meant to detract from the creative experience, but simply to expedite a difficult step, and allow the truly creative processes to come to the fore. It is the excitement of the students and their involvement with the studio project that serves to reinforce the concepts stressed during the course of my segment of instruction

Julie Hoover  
Instructor  
East Cleveland Project

The experience of teaching in the East Cleveland Project has been both challenging and enjoyable. I am always anxious for the children in my class, no matter what the theme of the lesson, to leave with some method of understanding their visual experiences. In gallery activities I try to explain and answer questions in a way that helps the children realize that the objects in the collection were made by people, and for people. I like to think of it as taking art off the pedestal and bringing it down to a level where even a tiny first grader can see it clearly. I do this by constantly comparing new ideas with ideas that the children are familiar and comfortable with. An example of a lesson on environmental art follows:

Ms. Brescia's sixth grade class from Mayfair arrived at 9:30 a.m. After hanging up coats we went directly up to the lobby. We sat down and I began by asking, "Anyone heard the word environment before?" "Yes," was the answer. "Where?" One boy answered that he had heard it on a television program which was concerned with an endangered species whose environment was changing because of man. Pollution of our environment was also mentioned. We decided that a people environment needs to contain certain things: (East Cleveland has all of these) air, food, transportation, electricity, shelter, and schools. We talked about the environment of East Cleveland as compared to others as far away as Africa, Alaska, and even underwater.

At ten o'clock when the museum opened, we moved in to the Louise Nevelson wood sculpture exhibit, which was dramatically lighted with a cool blue light. Light or the absence of it is part of an environment. I asked the children if

they had discussed a place earlier in the week that was also decorated by colored light. The remembered the stained glass windows that filled the churches of medieval times with colorful light. For a short time we reviewed and described the environment of the medieval times. Coming back to the present we considered the wooden sculpture that towered above us as we sat in front of it. We discovered as we looked at it closely that much of the wood had been a part of something else. If Louise Nevelson came to one of our homes she might not look at our furniture the same way we do. She would probably see it as many wonderful shapes that she could cut up and use in a sculpture. The unit construction gave me a chance to bring up the subject of rhythm, which had been introduced earlier in the week by Linda Jones. I let the students do a small amount of exploring on their own and then led them upstairs to see George Segal's "The Red Light." It is a sculpture that tells city people a lot about themselves. While there I asked each child to think to themselves about a place or environment that made them really uncomfortable, then a place where they felt good and comfortable, a scary place, a funny place, all these but I would not allow them to tell me. I asked them to answer me by building one of these places. We hurried downstairs, everyone burning with enthusiasm. After a brief introduction to paper sculpture and the concept of 3-D, I asked each child to build a miniature environment with paper, cardboard, glue, staples, tape, scissors and string. Everyone busied themselves with solving the technical problems of building something 3-D out of 2-D paper. The results were just as exciting as the attitudes of the students toward their own work.

Amy Krauss  
Instructor  
East Cleveland Project

#### Art and Movement

My experience in the East Cleveland program has been limited at this point to teaching two third-grade sessions and two fifth-grade sessions. My objectives with both groups have been the same; to help the child feel comfortable in the museum environment, to encourage him to take a closer look at the works of art, to allow him to feel positive about his participation in the program, and to aid him in seeing relationships between what exists in the museum and what he knows to be true from his experience in his environment.

With the third-graders we explored the connection between lines and shapes in our movements and in the art works. We worked first in the Oriental gallery and then in the modern. In the Oriental we talked about expanded and contracted shapes. We did a variety of movements that allowed us to experience both forms, then in terms of the Buddah and Shiva figures. We created group sculptures using various combinations of expanded and contracted shapes. In the modern gallery on their second visit we explored the idea of regular and irregular shape in terms of art works and body movements and then by directly experiencing through movement those shapes in the paintings and sculptures. In some of the classes the children divided into groups and spent some time with one particular object and then shared with the rest of the group a "dance" suggested to them by either their feelings about the piece or the direction of lines, shapes and colors.

With the fifth-graders the emphasis was placed on theatre rather than movement.

We talked about environments--our own environment--the city, the country, our neighborhoods. Then we talked about safe and unsafe environments, crowded and empty environments. We then went into the Nevelson exhibition and using her walls as a stage set for either safe or unsafe, crowded or empty environments we made plays for each other. On their second visit we talked about specific environments and cultures, i.e. African culture. We then got involved with ceremonies--mask-making, music and dance.

Lanny Silverman  
Instructor  
East Cleveland Project

### Creative Writing

One of my favorite projects is the one where I encourage children to use language the way one uses the visual arts as a medium--with a sense of play and a feeling for texture. First I take the children to the Modern Gallery and we look at two abstract paintings with very different qualities, perhaps the Rothko and the Hoffman. We talk about hard and soft and its equivalent in language. We discover whose names and what words are hard, which soft. In an ambitious mood I try to convey a more sophisticated point; that language structure can also be smooth or choppy, that it has a texture, too. I find it helpful to read a few examples by Gertrude Stein to make this point concrete.

We sit in front of each of the two paintings and try to make up a whole concoction of words that correspond to the texture and feel of the painting. Wherever possible weirdness is encouraged and literal description discouraged. We do the same for the other painting. I have informed the children that I will read their work when we go back to the classroom, and we will see if we can tell which painting was being depicted by the texture of the words or of the structure. This turns into an excited game and the difficulty of the task becomes more real when we hear the concoctions read aloud. Some examples shine, though, and now we examine what makes for soft and hard as practiced technicians.

As a follow-up we copy our verbal concoctions onto large sheets of paper with day-glo crayons. Then we line them all up on a wall to make a wall of words.

When we turn off the lights and switch on the ultraviolet light there is a beautiful chant of "oohs" and "ahhs" that makes us all feel proud.



Mary Weiss  
Instructor  
East Cleveland Project

My experience with the East Cleveland Project has been in working with first and second graders in the Fall of 1974. I was one of four instructors who saw each class in a staggered two week period.

When dealing with this age level my basic concern is toward strengthening the children's awareness of themselves and sharpening their perception when experiencing new visual materials and environments. I believe that children at this age should definitely enter an art room which is a controlled or organized environment. This means that a structure should be initially presented to them in a consistent manner, whether it be how to hand out supplies, or how to turn verbal excitement into an enjoyable, often calmer, creative process. In keeping with this outlook of continuity and consistency, the art specialist should be aware of children's other learning capabilities in the more confined school setting. He/she should be attuned to the thought processes and lessons of co-workers.

Teaching in an art museum is an art instructor's dream, possibilities for motivations are limitless, and not only does the child's natural imaginative process have fantastic boundaries to explore, he also, indirectly, becomes inundated with a sense of history and human cultures. It is the job of the instructor of small children to package this amazing gift, handing it out in small doses, to heighten enjoyment and comfort of surroundings.

One way of approaching this is to bring new ideas to the children through means which are already familiar to them. What could be more familiar to the child than his own body? How can we make him use his body in a way that he will find out more about his physical, as well as, imaginative/symbolic self?

decorated work with colored magic markers and different types of construction paper. We worked individually with the children showing them how to make feathers, claws, etc.

On the children's return visit to the museum we again used the ideas of animals; this time we discussed not only the African concept of the animal god, but also had an intensive lesson on the Northwest Coast Indians, talking about their culture, placing particular emphasis on totem poles and their beautifully carved or painted masks. This resulted in very geometrically oriented animal masks.

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: The Curator of Art History and Education  
FROM: Celeste Adams, Assistant Curator  
SUBJECT: High School Program: Advanced Placement Art History

During the spring term 1974, in order to stimulate interest in the upcoming Advanced Placement Art History Program, a ten week seminar for high school students was offered. The ungraded course (outline appended) drew 20 students from area high schools of which three enrolled in the fall Advanced Placement Course. This pilot was designed to encourage interest in the museum among high school students who would pass on information about Museum programs to their classmates.

To familiarize area high school teachers with the AP Art History Program, a meeting on February 4 at the museum attended by 18 teachers presented the museum course profile as well as Princeton Advanced Placement requirements.

During the month of April 1,000 AP application flyers were mailed to Cleveland area high schools, directed specifically to teachers aware of the program. Packets of application flyers were also given to spring seminar students to distribute among classmates.

Student applications were received during the summer months. Records at the school were checked for grade averages and a teacher was identified as an in-school advisor for the student. Letters of acceptance and required reading lists for the course were sent to students during the month of August (appended).

Fall semester enrollment numbered 21 high school seniors. After three weeks, a student commuting from Western Reserve Academy found the one hour

drive too difficult and was forced to withdraw. Twenty students completed the first semester survey.

During the first week of September high school librarians were sent a list of Art History books suggested by Princeton as the basis for an adequate research collection. Librarians were also mailed the class required and recommended reading lists in order to set up an in-school reserve shelf (appended). The museum also had a reserve shelf available to AP students.

On November 6, the week after the students' mid-term examination, a meeting with school sponsors was held at the museum. A progress report for the course was made and procedure for submitting grades to the school was clarified.

The AP fall curriculum (appended) included classroom lectures, gallery meetings, film and audio-visual tapes, a session with the museum painting restorer, and a visit to area architectural sites.

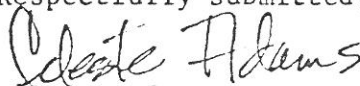
Course content dealt with the evolution of art styles from c. 3,000 B.C. to 1450 A.D. Students submitted two papers and wrote three examinations. Grades were submitted to high schools at the close of the semester.

Grade profile: 8 - A  
6 - A-  
1 - B+  
2 - B  
3 - C

Class profile: 20 students: 4 boys, 16 girls (school list appended),  
representing: 11 - private schools  
7 - public schools  
2 - inner city schools

The Advanced Placement account received \$500.00 from student application fees. During the fall semester \$52.00 was spent for rental of the film, Nubia '64.

Respectfully submitted,

  
Celeste Adams, Assistant Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Art and Expression: A Museum Course

for High School Students

Celeste Adams, Instructor

Expression is central to human existence. In the words we speak, the clothes we wear, even the ways we move, we are constantly expressing what we are to those around us. The making of art, however, represents a very special effort toward self-expression, a conscious and lucid ordering of human thought and feeling. Works of art speak a language of human experience and it is through the study of the arts that we achieve an understanding of man in the past and of ourselves in the present.

For the winter term the Cleveland Museum of Art is offering a course on Art and Expression. Small group discussion in the galleries each week will relate the art of a given period to literature and other art forms. Any related reading will be decided according to student preference and interest.

Class will meet Wednesdays, from 4:00-5:00 p.m. The ten week series will begin Wednesday, February 6. Enrollment is limited to twenty students.

The following outline is offered as a suggested weekly approach. These topics are subject to change by students. Each week class members will decide what should be discussed the following week.

1. The Ancient Near East: A Clash of Kingdoms
2. The Greek Experience
3. Medieval Art: Sacred and Profane
4. Renaissance Painting and Shakespeare
5. Landscape Painting: East and West
6. 18th Century Art and Satire
7. Romantic Painting: Walden Revisited
8. 19th Century Paris and London: A Tale of Two Cities
9. The Real and the Surreal
10. The New Generation: Arts after World War II

The Cleveland Museum of Art  
Advanced Placement Art History Course

Fall 1974 - Spring 1975

I. Lecture

Each week a one hour slide lecture, presented in the Museum Lecture Hall, will discuss key movements in the History of Art proceeding in chronological sequence. Through the method of comparison, lectures will encourage students to develop aesthetic and analytic perception of art works. Students will explore a variety of approaches to art. Works will be analyzed in terms of technical, historical, stylistic, iconographic, and philosophical content.

II. Independent Preparation

In conjunction with the weekly lecture, students will be assigned reading from the Janson text as well as additional reading related to the period being considered.

A work sheet will be handed out after each lecture. These gallery exercises, designed to assist students in applying art history principles directly to Museum objects, will be completed before the recitation meeting.

III. Recitation

Weekly recitation will be conducted in the galleries of the Museum where students will study objects directly. During this meeting, students may discuss questions which have arisen from lectures and readings. The work sheet will serve as a catalyst to discussion as the class confronts works of art.

IV. Examinations and Projects

During the fall term, students will be requested to do two papers. There will be several short quizzes and a final examination.

During the spring term, students will prepare a single in-depth project or paper. During this semester specific preparation for the AP examination will be intensified. The AP examination will serve as a final exam for the course.

Recitation Worksheet - Gallery 28

1. Based on your reading of Aesthetic Theories of French Artists, discuss Renoir's concept of "irregularity" as seen in his works in the gallery.
2. Monet's Spring Flowers and Renoir's Mlle. Romaine Lacaux both date 1864. Considering the significant paintings of the Salon des Refusés of the previous year, in what ways do these two works display revolutionary content and technique.
3. Discuss the transition in Monet's style in La Capeline Rouge, Antibes, Water Lilies. Does the change in style reflect any change in the artist's philosophy?

4. Manet wrote:

"Conciseness in art is both necessary and elegant.  
The concise man makes you think, the verbose man bores  
you .... in a figure, always looks for the greatest  
light and the greatest shadow; the rest will follow  
naturally .... "

If Manet's portrait of Berthe Morisot reflects his principle of conciseness, select a painting in this Museum which Manet would consider verbose. Compare and discuss.

5. Degas stated, "No art is less spontaneous than mine .... "  
Select one Degas work in gallery 28 and explain in what ways it is both spontaneous and contrived.
6. Compare Degas's sculpture The Dancer with Rodin's Age of Bronze. Are these two works a result of similar aesthetic intentions or are they opposed?

# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

This is to notify you that you have been accepted for the Advanced Placement course in Art History being offered at the Cleveland Museum of Art during the 1974-1975 school year.

Should you wish to get an early start on the reading, I am including a copy of the course's required reading list. All texts will be available for purchase at the Museum sales desk from June through September.

I remind you to check with your school advisor that you are properly registered for this course with your high school.

The first lecture will be on September 24, at 3:00 p.m.

See you in September.

Sincerely,

Celeste Adams, Assistant Curator  
Department of Art History and Education

Enclosure



Required Reading for Advanced Placement Art History Course

Fall 1974 - Spring 1975

Text for course:

H. W. Janson, The History of Art, Abrams Inc., New York

Paperback reading for fall semester:

1. Joshua C. Taylor, Learning to Look, University of Chicago Press, 1957.
2. Erwin Panofsky, Gothic Architecture and Scholasticism, Meridian Books, 1957.  
(or)  
George Henderson, Chartres, Penguin, 1968.
3. Anthony Blunt, Artistic Theory in Italy, Oxford Paperbacks, 1940.

Paperback reading for spring semester:

1. Kenneth Clark, Landscape into Art, Beacon Press, 1949.
2. Walter Friedlander, David to Delacroix, Schoken Books, 1952.
3. Clement Greenberg, Art and Culture, Beacon Press, 1961.

Note: All texts will be available for purchase at the Museum sales desk from June through September.

25 June 1974

Head Librarian  
Hathaway Brown School  
19600 North Park  
Shaker Heights, Ohio 44122

Dear Librarian:

Students enrolled at Hathaway Brown School have registered for the Advanced Placement Course in Art History being offered during the 1974-75 school year.

Since these students may wish to use their own school library for research and study, I am enclosing the required reading list for the course. In addition, I include a list of books recommended for purchase by the Advanced Placement Program of the College Entrance Examination Board, Princeton.

The Advanced Placement Program at the Art Museum will be an on-going program; therefore, you may wish to enlarge your library's art history resources.

Should you wish to speak with me further, please call the Department of Art History and Education, 421-7340.

Sincerely,

Celeste Adams, Assistant Curator  
Department of Art History and Education

jll  
Enc.

RECOMMENDED READING FOR ADVANCED PLACEMENT ART HISTORY COURSE

Fall 1974 - Spring 1975

Required

Texts for Museum Advanced Placement Course:

Janson, H.W. THE HISTORY OF ART, Abrams Inc., New York.

Taylor, Joshua C. LEARNING TO LOOK, University of Chicago Press, 1957.

Panofsky, Erwin. GOTHIC ARCHITECTURE AND SCHOLASTICISM, Meridian Books, 1957.

Henderson, George. CHARTRES, Penguin, 1968.

Blunt, Anthony. ARTISTIC THEORY IN ITALY, Oxford Paperbacks, 1940.

Clark, Kenneth. LANDSCAPE INTO ART, Beacon Press, 1949.

Friedlander, Walter. DAVID TO DELACROIX, Schoken Books, 1952.

Greenberg, Clement. ART AND CULTURE, Beacon Press, 1961.

Recommended

Recommended available one-volume histories of art and one-volume topical art histories. Most of the books contain bibliographies of more specialized literature.

A. One-volume histories of art:

Fleming, William. ART AND IDEAS, rev. ed., 1968, Holt, Rinehart & Winston, New York.

Gardner, Helen. ART THROUGH THE AGES, rev. ed., 1970, Harcourt, Brace, New York.

Gombrich, E.H. THE STORY OF ART (also available in paperback), Phaidon Editions, distributed by Fred A. Praeger, New York.

Janson, H.W. HISTORY OF ART, rev. ed., 1969, Prentice-Hall, Englewood Cliffs, N.J.

Clark, Kenneth. CIVILIZATION, Harper & Row Publishers, New York.

Levey, Michael. A HISTORY OF WESTERN ART (also available in paperback), Praeger, New York.

Robb, David J. and Garrison, J.J. ART IN THE WESTERN WORLD, Harper & Bros., New York.

Upjohn, Everard M., Wingert, Paul S., Mahler, Jane G. HISTORY OF WORLD ART, Oxford Univ. Press, New York.

B. One-volume histories of art consisting of illustrations only:

Janson, H.W. KEY MONUMENTS OF THE HISTORY OF ART, Harry N. Abrams, New York.

Upjohn, Everard M. and Swedgwick, John P. Jr. HIGHLIGHTS, AN ILLUSTRATED HISTORY OF ART, rev. ed., 1963, Holt, Rinehart & Winston, New York.

C. Introductions to art and topical art histories:

Eitner, Lorenz. INTRODUCTION TO ART: AN ILLUSTRATED TOPICAL MANUAL, Burgess Publishing Co., Minneapolis.

Elsen, Albert. PURPOSES OF ART, 3rd ed., 1972, Holt, Rinehart & Winston, New York.

Knobler, Nathan. THE VISUAL DIALOGUE, Holt, Rinehart & Winston, New York.

Lowry, Bates. THE VISUAL EXPERIENCE, Prentice-Hall, Englewood Cliffs, N.J.

Pierce, J. FROM ABACUS TO ZEUS, Prentice-Hall, Englewood Cliffs, N.J.

Taylor, Joshua. LEARNING TO LOOK, Phoenix Books, Chicago.

D. Additional works:

Of a more specialized nature, the following excellent books might nevertheless be of interest to both teachers and students as they cut across periods and national boundaries:

Gombrich, E.H. ART AND ILLUSION, Princeton

Clark, Kenneth. THE NUDE, Anchor

Wittkower, Rudolf and Margot. BORN UNDER SATURN, Norton. Concerned with the artist before 1800.

Hauser, Arnold. SOCIAL HISTORY OF ART, 4 vols., Vintage. A Provocative sociological approach that includes literature as well as art.

Pevsner, Nikolaus. AN OUTLINE HISTORY OF EUROPEAN ARCHITECTURE, Pelican. Still the finest study of its type.

Modern Period:

Hamilton, George H. NINETEENTH AND TWENTIETH CENTURY ART, PAINTING, SCULPTURE AND ARCHITECTURE, Abrams.

Less comprehensive but also recommended:

Hunter, Sam. MODERN FRENCH PAINTING, Dell.

Hartmann, W. PAINTING IN THE TWENTIETH CENTURY, 2 vols., Praeger.

Scharf, Aaron. ART AND PHOTOGRAPHY, Penguin.

Goldwater, Robert. PRIMITIVISM IN MODERN ART, Vintage.

-----, WHAT IS MODERN SCULPTURE, Museum of Modern Art.

Burnham, Jack. BEYOND MODERN SCULPTURE, Braziller.

Rosenblum, Robert. CUBISM AND TWENTIETH CENTURY ART, Abrams.

Rubin, William. DADA, SURREALISM AND THEIR HERITAGE, Museum of Modern Art.

Seitz, William. ASSEMBLAGE, Museum of Modern Art.

Sandler, Irving. THE TRIUMPH OF AMERICAN ART: ABSTRACT EXPRESSIONISM,  
Praeger.

Lippard, Lucy. POP ART, Praeger.

Battcock, Gregory. MINIMAL ART, Dutton. A critical anthology.

#### Documentary Sources:

Of great importance for their presentation of artists' statements and theories are the series

SOURCES AND DOCUMENTS IN THE HISTORY OF ART, Prentice-Hall.

Holt, Elizabeth. A DOCUMENTARY HISTORY OF ART, Anchor.

Goldwater, R. and Treves, M. ARTISTS ON ART, Pantheon.

Chipp, H. THEORIES OF MODERN ART, University of California.

Many informative and well-illustrated monographs and additional texts have been published by Harry N. Abrams; The Museum of Modern Art; Praeger; Phaidon Press; McGraw-Hill; Holt, Rinehart and Winston; George Braziller (especially the series on city planning); Pelican (especially the Style and Civilization series); Viking; Norton; New York Graphic Society; and Reinhold. Periodicals that would be helpful, particularly in the modern period, include: ART NEWS, ART FORUM, ART JOURNAL, ART INTERNATIONAL, ART IN AMERICA, and ARCHITECTURAL FORUM.

RESERVE SHELF

Cleveland Museum Library

One-volume histories of art:

Fleming, William. ART AND IDEAS, rev. ed., 1968, Holt, Rinehart & Winston, New York.

Gardner, Helen. ART THROUGH THE AGES, rev. ed., 1970, Harcourt, Brace, New York.

Gombrich, E.H. THE STORY OF ART (also available in paperback), Phaidon Editions, distributed by Fred A. Praeger, New York.

Clark, Kenneth. CIVILIZATION, Harper & Row Publishers, New York.

Robb, David J. and Garrison, J.J. ART IN THE WESTERN WORLD, Harper & Bros., New York.

One-volume histories of art consisting of illustrations only:

Janson, H.W. KEY MONUMENTS OF THE HISTORY OF ART, Harry N. Abrams, New York.

Additional:

Pierce, J. FROM ABACUS TO ZEUS, Prentice-Hall, Englewood Cliffs, N.J.

Gombrich, E.H. ART AND ILLUSION, Princeton.

Hauser, Arnold. SOCIAL HISTORY OF ART, Vol. 1 & 2 only, Vintage.

Holt, Elizabeth. A DOCUMENTARY HISTORY OF ART, Anchor.

Richter, Gisela. A HANDBOOK OF GREEK ART, Phaedan.

Male, Emile. THE GOTHIC IMAGE, Harper & Bros.

Bowra, C.M. THE GREEK EXPERIENCE, World Publishing Co.

Boardman, John. GREEK ART, Praeger.

9/11/74/jll

Advanced Placement Art History--Fall 1974

Weekly lectures will be held Tuesday at 3:00 p.m. in the Museum Lecture Hall.  
Saturday recitations will meet in the galleries indicated by date.

Tues. - Sept. 24	Introduction	
Sat. - Sept. 28	Giacometti Exhibition	Reading: Janson, pp. 9-17 Taylor, <u>Learning to Look</u>
Tues. - Oct. 1	Egypt: The Language of Forms	
Sat. - Oct. 6	Egyptian Galleries	Reading: Janson, pp. 33-49
Tues. - Oct. 8	The Genesis of a Greek Style	
Sat. - Oct. 12	Near Eastern Galleries	Reading: Janson, pp. 50-75
Tues. - Oct. 15	The Excellent Moment: Greek Art of the Classical Period	
Sat. - Oct. 19	Greek Galleries	Reading: Janson, pp. 76-113
Tues. - Oct. 22	Alexander to Augustus: Hellenistic and Roman Art	
Sat. - Oct. 26	Roman and Early Christian Galleries	Reading: Janson, pp. 113-156
Tues. - Oct. 29	Classical Forms in a Christian Context: Early Christian and Byzantine Style	
Sat. - Nov. 2	Museum Restoration Department	Reading: Janson, pp. 157-183
Tues. - Nov. 5	Mid-term Examination	
Sat. - Nov. 9	Medieval Treasure Room	

Tues. - Nov. 12 Problems in Architecture I:  
Basilica to Abbey Church

Reading: Janson, pp. 195-229  
Henderson, CHARTRES or  
Panofsky, GOTHIC ARCHITECTURE & SCHOLASTICISM

\*Sat. - Nov. 16 Problems in Architecture II:  
The Romanesque Solution

Tues. - Nov. 19 Problems in Architecture III:  
The Gothic Proposal

Reading: Janson, pp. 229-265

Sat. - Nov. 23 Problems in Architecture IV:  
Visits to area architectural works

Tues. - Nov. 26 Gothic Painting: Medium and Technique

Reading: Janson, pp. 265-282

Sat. - Nov. 30 Thanksgiving holiday--no session

Tues. - Dec. 3 The Mirror of Reality: Renaissance  
Painting of the North

Reading: Janson, pp. 283-304

Sat. - Dec. 7 Northern Painting Gallery

Tues. - Dec. 10 Civic Pride and Patronage:  
Florence 1400-1450

Reading: Janson, pp. 305-329

Sat. - Dec. 14 Final Examination

\*Lecture on this Saturday.



Laurel High School

Chris Huettner  
Amy Rule  
Lisa Sloane

Orange High School

Ann Jones  
Pam Luntz

Shaker Heights High School

Nancy Wallace  
Randi Bayer  
Alice Simon

West Geauga High School

Louis Greenwald

Hathaway Brown High School

Susan Wiley  
Martha Brandt

Western Reserve Academy

Sibyl Seachrist

Hawken Upper School

Ken Bernstein  
Mike Huatko

University School, Upper

John Murphy

Beachwood High School

Elizabeth Browne

West Technical High School

Cindi Wilds

John Marshall High School

Patrick Baran

Beaumont High School

Florence D'Emilia  
Magda Barany  
Vicky Mori

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: The Curator of Art History and Education  
FROM: Jay Gates, Assistant Curator  
SUBJECT: Annual Report, 1974

The following report describes in brief our continuing education program, including courses for adults, teacher training, Wednesday evening festivals and the Museum's television program "Galleries."

Respectfully submitted,

A handwritten signature in dark ink, appearing to read "Jay Gates". The signature is written in a cursive, flowing style with a large, prominent "J" and "G".

Jay Gates  
Assistant Curator  
Department of Art History and Education

## Courses for Adults

During 1974 a total of 27 courses were offered in our program of continuing education with a total enrollment of 1,033. This figure does not include two courses which were canceled because of low enrollments. (These figures do not include the 20 sessions on collecting scheduled in conjunction with the "Art for Collectors" exhibition. These talks were scheduled by Anne Lockhart, Arielle Kozloff and Ginny Crawford, and were not education department projects. The enrollment in these sessions totaled 258.)

Overall data for comparing 1974 enrollment figures with 1973 figures is lacking, but a comparison of enrollments for courses in the Fall periods indicates an increase of about 37% in enrollment in 1974.

During 1974 we sought to make our courses more available to the public. Early in the year it was decided that courses for adults, which had traditionally been offered only to members of the Museum, would now be available to the public at large. This became effective as of the April-May edition of the Calendar. Non-members were asked to pay a \$5.00 registration fee when enrolling for a course and were not permitted to enroll in courses for a period of two weeks after the mailing of the Calendar. This was done so as to allow Museum members to enroll without competition for those courses with limited enrollments.

The response from non-members has been disappointing. This group has constituted less than 10% of our overall enrollment. This situation indicates our failure in getting necessary information to the public.

The vast majority of these courses were taught by full-time and part-time instructors, though occasionally curators from other departments and persons from outside the Museum were engaged to teach courses.

In keeping with our interest in expanding the program we increased the number of courses offered on Wednesday evenings and Saturdays. In this way we hoped to attract those persons who are otherwise occupied on weekdays. The Wednesday evening courses seemed to be particularly popular. Saturday courses have shown encouraging enrollments, but attendance figures tend to be rather low. I have talked with a number of people in Saturday courses about this and they tell me that sports programs on television have a way of keeping people at home on the weekends. It should be noted that nothing seems to dampen the enthusiasm of Mr. Linsey's following.

In addition to these regularly scheduled courses for adults, I gave a 14 week course for 18 members of Case Western Reserve University's Institute for Post-Retirement Studies. The course was a survey of painting in Europe from 1600 to 1900.

#### Courses and Enrollments

"Contemporary Art Seminar"	18	Birch
"The Arts and Culture of Japan"		
Part I	49	How
Part II	33	How
Part III	29	How
" A Story of Textiles"	29	Myers
"The Ashcan School"	15	Hoffman
"Byzantine Art"	27	Talbot
"History of 19th-Century French Prints"	40	Weisberg
"History of Art in the Western World"		
Part I	47	Linsey
Part II	99	Linsey

"Neo-Classicism and Romanticism"	18	Gates
"A Gallery of Expressionists"	64	Borowitz
"Printmaking for the Family"	20	Hoffman
"20th-Century Masterpieces and the 1974 May Show"	32	Ruffer
"Pablo Picasso"	33	Gates
"Photography for Art Historians, Teachers and Travelers"	51	Linsey
"Landscape Painting"	41	Hoffman
"Art for Parent and Child" (Summer)	17	Kauffman and Lake
"Art for Parent and Child" (Fall)	24	Hoover and Lake
"Master Printmakers"	20	Lockhart
"Decorative Motifs and Media"	32	Myers
"Introduction to Greek Vase Painting"	26	Kathman
"Ancient Art: The Schimmel Collection"	49	Cooney
"History of Impressionism"	140	Weisberg
"Design in Italy Today"	13	Neagle
"The Art of Batik"	20	Gruzitis
"The English Landscape"	51	Gates

#### Advanced Placement Summer Institute in Art History for Teachers

The Cleveland summer institute was designed to retrain interested teachers in the field of art history by demonstrating to them the art historian's approach to his subject through the format of a survey course with ready access to works of art. In this way the Museum wished to hasten the appearance of art history in the high school curriculum. The Cleveland institute also suggested a means of presenting the subject to high school

students by introducing teachers to the Advanced Placement program.

A total of 26 teachers enrolled for the summer institute. Of those, 22 were teachers of English, and one was a French teacher. The group also included one unemployed teacher and a graduate assistant in art history from Bowling Green State University.

The course, which met mornings and afternoons for six consecutive Tuesdays, followed a syllabus that took the form of a survey of Western art from Egypt to the end of the 19th century. I was responsible for this section of the course. Part of the syllabus was devoted to problems of classroom presentation, and most of the sessions focused on the Advanced Placement Program in Art History for High School Students. Dorothy McIntyre, Chairman of the Department of Social Studies, Orange High School, Pepper Pike, Ohio, assumed responsibility for this part of the course. Mrs. McIntyre has experience in teaching Advanced Placement European History.

The introduction of the Advanced Placement system in the institute was anticipated by a Case Western Reserve University course, ARTS 394, Art History-Education Seminar for Schools and Museums, taught during the Spring semester 1974, by Dr. Gabriel P. Weisberg and Mr. Jay Gates.

Teachers enrolled in the institute were expected to write a paper, prepare a slide project for presentation to the rest of the class, and take a sample Advanced Placement exam. Eighteen of the teachers finished the program. Each was given a certificate and a letter by this department to aid the teacher in receiving in-service credit from his or her school.

More complete documentation of the institute is available in a report which was submitted to the Curator in September 1974.

### Wednesday Evening Summer Festivals

On four Wednesday evenings in July this department scheduled a series of events intended to provide a variety of activities for the public at a time when the museum is usually empty. The events were staggered so as to give people an opportunity to take advantage of each of them and spend the entire evening at the museum.

A write-up of the Festivals was included in the summer Calendar and the newspapers in the area provided valuable publicity for the program. A letter (a copy of which is appended) was sent to each person who reserved a dinner announcing the upcoming program and inviting them to attend.

The events scheduled included a film, a musical recital, a gallery talk, and a box dinner. All of these events were offered free to the public, with the exception of the box dinner (Adults: \$3.00, Children: \$1.75).

During the Wednesday Evening Festivals we served 389 dinners. Attendance at the other events is as follows--gallery talks: 173, recitals: 390, and films: 1359.

### "Galleries"

In September 1974 the Museum, in conjunction with WVIZ, began a series of television programs focusing on individual parts of the Museum's permanent collection as well as selected travelling exhibitions. Programs appearing last year included "Giacometti: A Retrospective Exhibition;" "Egyptian Art from the Norbert Schimmel Collection;" and "The Arts of Africa." I was responsible for the scripting and narration of the Giacometti and African shows.

Mr. John Cooney, Curator Emeritus of Ancient Art, was interviewed on the Schimmel Collection.

Each of these programs was televised twice to evening audiences and has been made available on video tape free of charge to interested secondary schools in northeastern Ohio.

The production funds for "Galleries" were supplied in the form of a \$10,000 grant by the WVIZ Women's Council.



Advanced Placement Summer Institute

at The Cleveland Museum of Art

taught by Jay Gates and Dorothy McIntyre

The institute is going to be held in June and July, from June 11 to July 16, on Tuesdays, from 10:00 a.m. to 12:00 a.m. and from 1:00 p.m. to 3:00 p.m. It is going to be offered for in-service credit to high school teachers; hopefully, they will be able to earn two credits for the course.

The course will be aimed at re-training and re-focusing education on key periods from the history of art, presented in a chronological sequence from Ancient Egypt to the 19th Century. The teacher who takes the course will not only be presented with conceptual approaches to teaching art history in these areas, but also appropriate resource volumes from the literature of art history, necessary research paper guidelines, and curriculum lesson planning approaches appropriate for the high school classroom.

The teacher will also be introduced to the Advanced Placement program and the Advanced Placement examination. The course will be divided, for the first four meetings, into a one hour lecture session and a one hour gallery session of related material discussed in the lecture. The course outline will be as follows:

June 11

10 - 12 a.m.            The Style of Ancient Egypt

Suggested reading: Edwards, The Pyramids of Egypt  
Janson, The History of Art

1 - 3 p.m.            The Ideal Civilization: An Examination of Greek Art

Suggested reading: Carpenter, Esthetic Basis of Greek Art  
H.D.F. Kitto, The Greeks

June 18

10 - 12 a.m.            Methodology

During this session, discussion will focus upon (1) Library tools and research methods, so that a student will get a grasp of the research paper project and the appropriate sources available and (2) Introduction of the Advanced Placement examination and the Advanced Placement program in Art History.

1 - 3 p.m.            The Emergence of Christian Art: A New Iconography

Suggested reading: Morey, Early Christian Art  
Hauser, Social History of Art, p. 121-142  
Volume I

The Cleveland Museum of Art - Advanced Placement Summer Institute

June 25

10 - 12 a.m.

Romanesque and Gothic: A Contrast in Styles

Suggested reading: Hauser, Social History of Art, p. 168-267  
Volume I  
Evans, Art in Medieval France  
Simson, The Gothic Cathedral  
Henderson, Gothic

1 - 3 p.m.

The Emergence of the Renaissance

Suggested reading: M. Levey, Early Renaissance  
Hart, Italian Renaissance Art

July 2

10 - 12 a.m.

Realism vs. Symbolism in Northern Art

Suggested reading: Panofsky, Early Netherlandish Painting  
Panofsky, Meaning in the Visual Arts

1 - 3 p.m.

The Organization of Baroque Space

Suggested reading: Wolfflin, Principles of Art History  
Wittkower, Art and Architecture in Italy  
(only selected sections)

July 9

10 - 12 a.m.

The Emergence of Romantic Expression

Suggested reading: Elizabeth Holt, From the Classicists to the Impressionists  
Hauser, Social History of Art (Vol. III)

1 - 3 p.m.

Discussion of appropriate curriculum lesson planning for the high school teacher of art history

July 16

10 - 12 a.m.

Artistic Manifestoes Since 1800

Suggested reading: Hauser, Social History of Art (Vol. IV)  
Hamilton, Nineteenth and Twentieth Century Art (selected sections)

1 - 3 p.m.

An examination of the Advanced Placement Art History test, evolved through the actual taking of the examination by the students in the class. The test will then be graded by the students themselves.

The Cleveland Museum of Art - Advanced Placement Summer Institute

The student will be responsible for purchasing three books, which should be dutifully absorbed. (Books are available at the Sales Desk near the North Lobby of the Museum.)

Joshua Taylor, Learning to Look

H. W. Janson, The History of Art

E. Gombrich, The Story of Art

The student will also prepare a research paper developed from an appropriate list of topics prepared by the instructor. The paper will, hopefully, have a lesson plan accompanying it, which would emphasize how this research material or approach would be implemented in the classroom.

The course is being developed under the supervision of Dr. Gabriel P. Weisberg, (Ph.D. Johns Hopkins University), Curator of the Department of Art History and Education at The Cleveland Museum of Art and Mr. Jay Gates, (M.A. University of Rochester, Ph.D. candidate, University of Pittsburgh), Assistant Curator of the Department of Art History and Education at The Cleveland Museum of Art.

# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

11 July 1974

Dear

On behalf of the Museum, I'd like to thank you for your interest in the first of our Wednesday Evening Festivals. We are hopeful that you'll be able to be with us next week. The schedule for next Wednesday is as follows:

5:30 - 6:15	Recital by Violet Weber, Soprano
6:00 - 7:30	Dinner, by reservation only. Reservations must be made to the Department of Art History and Education (421-7340) by noon on Monday, 15 July.
7:30 - 9:30	Film, UP IN ARMS, 1944, with Danny Kaye and Dinah Shore.
8:00 - 8:45	Gallery Talk. The Impressionists.

Sincerely,

Jay Gates, Assistant Curator  
Department of Art History and Education

jll

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

TO: Curator  
FROM: Rita Myers  
SUBJECT: Annual Report, Women's Clubs 1974

Since the retirement of Janet Moore and Dorothy VanLoozen, program planning for women's groups has been continued by Rita Myers.

Attached are the 1974 programs for three club groups. A fourth, the Folio Club, has discontinued meetings possible due to their small membership. Contacts were made for continued participation with no response.

The College Club Art Appreciation Group which started during the 1950's has had an average attendance of 30 - 35. They meet regularly the first Thursday morning of the month October through May. The general theme has been "Art Around the World."

Lakewood College Club of Fine Arts had four sessions in the spring, "You the Observer," and four sessions in the fall, "Art of the Ancient Civilizations," utilizing our new galleries - Phase III. Their attendance has been an average of 30 persons.

The Women's City Club Art Appreciation Course had an increased attendance to a total of 45 - 50. Their program was a series of twelve sessions; six in the spring, "Furniture: from Tombs to Palaces," and six during the fall, "Art and Travel in Italy."

The variety of subject-matter made it possible to use many instructors from our department. All club groups wished to include Special Exhibits as part of their program. Occasionally, we arranged to have a curator or an assistant curator as guest speaker. Usually all gallery visits were preceded by tapes or slide presentations for background.

Summary for 1974 programs:	15 lectures	January - May
	<u>13</u> lectures	October - December
TOTAL	28 lectures	1974

Respectfully submitted,



(Mrs.) Rita Myers  
In Charge of Women's Club Programs

RM:cm  
Attachment

THE COLLEGE CLUB  
at the Cleveland Museum of Art

1973 - 1974

Program Chairman    Miss Josephine Bradford  
721-7725

Co-Chairman:    Miss Elizabeth Holmes  
382-4327

ART AROUND THE WORLD - Series 12

October 4	10:30 a.m.	Special Exhibition: "African Textiles and Decorative Arts" (Please bring Membership Cards.) Jay Gates and Dorothy VanLoozen
November 1	10:30 a.m.	"A Louis XVI Room from Rouen" Rita Myers and Dorothy VanLoozen
December 6	10:30 a.m.	"The Christmas Story in Art" Dorothy VanLoozen and Rita Myers
January 3	10:30 a.m.	"The New Classical Galleries" Celeste Adams and Rita Myers
February 7	10:30 a.m.	Spanish Baroque: The Seventeenth Century Ursula Korneitchouk and Rita Myers
March 7	10:30 a.m.	Special Exhibition: "Year in Review" Rita Myers and Jay Gates
April 4	10:30 a.m.	"Our American Heritage" Rita Myers
May 2	10:30 a.m.	Special Exhibition: "55th May Show" James Birch and Rita Myers

1974

THE COLLEGE CLUB  
at the Cleveland Museum of Art

1974 - 1975

Program Chairman: Mrs. Ruth Corcoran  
12700 Shaker Blvd., Apt. 302  
Cleveland, Ohio 44120  
561-8359

Co-Chairman: Miss Louise Miller  
1381 Cleveland Heights Blvd., Apt. 204 C  
Cleveland Heights, Ohio 44121  
381-7145

ART AROUND THE WORLD - Series 13

10:30 a.m. Thursdays, Meet promptly in the lobby, North Entrance.

\*\*\*\*\*

1974 {  
October 3 \*SPECIAL EXHIBITION - Giacometti, Sculpture"  
(Please bring Membership Cards.)  
Jay Gates and Rita Myers  
November 7 "Early Christian and Byzantine Art"  
Rita Myers  
December 5 Norbert Schimmel Collection of "Ancient Art"  
Assistant Curator of Ancient Art - Arielle Kozloff, Speaker  
January 2 "Islamic Art"  
Rita Myers  
February 6 "A Traveler in the Orient"  
Celeste Adams and Rita Myers  
March 6 "SPECIAL EXHIBITION - "Louise Nevelson, Sculpture"  
(Please bring Membership Cards.)  
Jay Hoffman and Rita Myers  
April 3 "Year in Review" - Special Exhibit of New Acquisitions  
Jay Gates and Rita Myers  
May 8 "May Show" - 56th Exhibition  
(2nd Thurs.) Gerald Karlovec

\*Admission Charge - Free with Membership Card.



LAKEWOOD COLLEGE CLUB

FINE ARTS COURSE - SPRING 1974

In cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Mrs. John F. Stavash  
19253 Coffinberry  
Fairview Park, Ohio  
44126 Tel. 333-8967

Tuesdays at 10: 5 A.M.  
Meet in Lobby at North Entrance, Education Wing

YOU THE OBSERVER

This series is planned to make the unaware observer more aware of the efforts of artists to incorporate line, composition, and form in their works of art. Each lecture will have orientation with an Audio-Visual tape before gallery presentation.

March 26	Survey of Sculptural Forms
April 9	Composition: Degas, Vuillard, Matisse
April 23	Cezanne: Background for Cubism
May 7	Literary Aspects of 20th Century Artists

LAKEWOOD COLLEGE CLUB

FINE ARTS COURSE - - FALL 1974

In cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Chairman: Miss Eleanor Kosman  
2728 Hampton  
Rocky River, Ohio 44116  
333-5377

Co-Chairman:

10:15 a.m. Tuesdays. Meet promptly in the North Entrance lobby.

"ART OF THE ANCIENT CIVILIZATIONS"  
(New Galleries)

- October 8 \*SPECIAL EXHIBITION: "Giacometti, Sculpture"  
Jay Hoffman
- October 22 "Art of the Near East, and Islamic Faith" (Slides)  
Rita Myers
- November 12 "Early Christian and Byzantine Art" (Slides)  
Barbara Kathman
- November 26 Norbert Schimmel Collection "Ancient Art"  
Arielle Kozloff, Assistant Curator of Ancient Art

\* Admission charge, free with Membership Cards.

WOMEN'S CITY CLUB  
ART APPRECIATION COURSE - WINTER, 1974

in cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Mrs. Harold Fallon  
17471 Shelburne Road  
Cleveland Heights, Ohio 44118  
932-1816

PHASE I? PHASE II? And wouldn't you like to know about the newest, PHASE III? This exciting course will survey development and use of furniture and decor (accessories of the Period, including Persian rugs and stained glass windows) from early civilizations through the 18th Century, with emphasis on the elegant and courtly styles of French kings. Of special interest is the Boudoir from Rouen, a small intimate and exquisite Louis XVI room, recently acquired by the Museum.

FURNITURE: FROM TOMBS TO PALACES  
First five talks - Rita Myers

January 29	<u>Ancient Worlds of Living</u> (Introducing Phase III).
February 5	<u>Feudal Kingdoms and Medieval Church Furnishings</u>
February 12	<u>The New Spirit: Furniture of the Renaissance</u>
February 19	<u>Royal Decor of France: Louis XIV and Louis XV</u>
February 26	<u>Boudoir from Rouen: Period of Louis XVI</u> (Phase II)
March 5	The "Year in Review" - View of newly acquired treasures Jay Gates, Assistant Curator of the Education Department
March 12	Visit to private collection (to be announced)

All lectures on Tuesdays, 1:00 - 2:30 P.M. Meet in Lobby of North Entrance. Reservations etc. .... Fee etc....Non-members .....

Mrs. Harold Fallon, Chairman of Visual Arts  
Committee

WOMEN'S CITY CLUB  
ART APPRECIATION COURSE - FALL 1974

in cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Mrs. Harold Fallon  
17471 Shelburne Road  
Cleveland Heights, Ohio, 44118  
932-1816

High-spots about short trips to Italy's most beautiful cities.  
Many background slides are personal views taken by Museum traveler-  
speakers to elaborate the Italian Collection.

"ART AND TRAVEL IN ITALY"

October 1	* <u>Special Exhibition</u> - GIACOMETTI, Sculpture (September 25 - October 27)	Jay Gates
October 8	ROME: the glorious	Jay Gates
October 15	FLORENCE: the magnificent	Helen Borowitz
October 22	VENICE: the romantic	Martin Linsey
October 29	ITALIAN SCULPTURE, in our Museum Curator of Medieval & Renaissance Decorative Arts	William D. Wixom
November 12	Italian Baroque Art	Rita Myers
November 19	(Visit to private collection - to be announced)	

\* Admission charge, free with Member's Card

ALL LECTURES ON TUESDAYS, 1:00 - 2:30 P.M. Meet in lobby of North entrance.  
Reservations etc..... Fee etc.....Non-members etc.....

Mrs. Harold Fallon, Chairman of Visual Arts  
Committee

## ANNUAL REPORT

### THE FILM PROGRAM 1974

During the spring of 1974 we completed the film program entitled Forty Years of Life and Art. The series was developed around a series of events beginning with World War I and continuing through the decade following World War II. The first part of the series (through December 1973) covered World War I, the period between the wars, and World War II in Europe. During the spring of 1974 the series was completed with films dealing with the Japanese conflict--culminating in the dropping of the atomic bomb and the post-war period in Europe, Japan, and the United States.

Documentary films, semi-documentaries, and fictional films all dealing with the same events were juxtaposed in an effort to demonstrate that the filming of actual events can be works of art in the hands of artists and that fictionalized versions of the same events can, on the other hand, convey more of the truth of a situation than a documentary.

Hell in the Pacific, Wargames, The Bridge on the River Kwai, and

Decision to Drop the Bomb all dealt with the war in the Pacific from various points of view. The Wargame presented a fantasy about a post-nuclear war.

Hitler's Executioners was a dramatic documentary which demonstrated the twisted thinking which can result from blind obedience to one's accepted social duties. It was juxtaposed with Zero for Conduct which demonstrated the value of revolt against tyrannical authority in a hilarious comedy.

The Bicycle Thief, The Hunt, and Visit to Picasso all revealed various aspects of man's nature.

Point of Order was a dramatic and revealing documentary of the Congressional investigation of Senator Joseph McCarthy.

One Thousand Cranes and Hiroshima Mon Amour both dealt with the psychological effect of the bomb in Japan and in Europe.

The summer series presented a certain kind of comedy in the film; it was entitled Great Zanies of the Films and included such comedians as Chaplin, Keaton, Harry Langdon, Laurel and Hardy, the Marx Brothers, W. C. Fields, Danny Kaye, Peter Sellers, Woody Allen and others.

A new series began in the fall of 1974; it was titled A Selection of Classic Films. Periodically it is important to show a series of the universally accepted masterpieces of film making. New generations are always appearing who have never seen the great films of such directors as Eisenstein, Pudovkin, F. W. Murman, Fritz Lang, Carl Dreyer, Jean Vigo, Jean Renoir, Lewis Milestone, Marcel Carné, and Jean Cocteau. A selection of their major films was shown and is being continued in 1975.

THE CLEVELAND MUSEUM OF ART  
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: Curator of Art History and Education, Dr. Gabriel Weisberg

FROM: The two special teachers assigned to the Museum by the Cleveland Board of Education to work with the Elementary, Junior High and Senior High School pupils in the Cleveland Public School System.

Compiled by Roland K. Ruhrkraut

SUBJECT: Annual Report for 1974

Contents of Report:

Personnel and assigned areas of work  
Statistics  
Comments

PERSONNEL

Mr. Alexander Saulsberry is now completing his fourth year of work at the Museum as liason teacher for the Cleveland Public Schools. He works with all grade levels in and out of the Museum. In the past year Mr. Saulsberry completed his graduate work at John Carroll University. His internship was divided between duties assigned through Mr. Robert Woide, Directing Supervisor of Art for the Cleveland Schools and Mr. James Birch, Assistant Curator of the Art History & Education Department at the Museum. Mr. Saulsberry also participated as a judge on the May Show Jury.

Mr. Roland K. Ruhrkraut is now completing his eighth year at the Museum and serves all grade levels from elementary through adult status in and out of the Museum. In this past year he served as chairman of the Cleveland Public Schools Visual Art Teachers' Exhibit at Baldwin Wallace College. He also, along with Mr. Saulsberry, did several demonstration lessons for the teaching staff at Hiram House Camp. Mr. Ruhrkraut recorded several slide tapes for other members of the Education staff and continued on his own production of tapes for the John Marshall High School Social Studies Department. In March he presented a one hour work shop demonstration for the Ohio Education Association and judged the Catholic Diocese Art Exhibit. From Mid January to Mid March he Chaired the Scholastic Art Awards for Cuyahoga County which resulted in a 1,000 piece exhibit which was viewed by approximately 3,000 students & adults. In the Spring he presented a slide talk for 50 supervisors from the Cleveland Board of Education at the Art Museum.



Mr. Ruhrkraut also served on the Curriculum Committee for the Cleveland School Board and attended half day meetings on one day of each week, through June.

### STATISTICS

For Children		
Elementary	Groups	Numbers
In Museum	180	5,579
Out of Museum	13	425
Junior High (In)	19	592
(Out)	0	0
Senior High (In)	17	581
(Out)	50	1,370
<u>TOTALS FOR STUDENTS</u>	<u>279</u>	<u>8,547</u>
Scholastic Attendance (Out)	102	3,257
	<u>381</u>	<u>11,804</u>

### ADULT STATISTICS

In Museum	1	50
Out of Museum	2	52
<u>ADULT TOTALS</u>	<u>3</u>	<u>102</u>
<u>GRAND TOTALS FOR ALL</u>	384	11,906

### COMMENTS

Once again, this **year**, as last, there were several occasions where Cleveland Classes were served by regular Museum staff. The Cleveland Board of Education & the Parma School Board combined students from both schools systems to create integrated classes for visits to the Museum. This program ended when the Parma School levy failed at the polls in the fall.

Respectfully Submitted,

*Roland K. Ruhrkraut*

Roland K. Ruhrkraut  
Cleveland Public Schools

The year 1974 was a very active time for the Audio-Visual Department and Education Exhibitions. Whenever possible, taped programs were designed to accompany exhibitions.

The year began with a show of student class work. This was followed by "The Artist and the Newspaper", prepared with the special assistance of Miss Karen Smith, and designed to correlate with the exhibition "Social Concern and the Worker: French Prints, 1830 - 1910." This was followed by the Annual Exhibition of the Textile Arts Club.

The "American Watercolors" exhibition made it possible to display watercolors while the galleries were being remodeled. Great enthusiasm was expressed by students, teachers and public for this show.

The final show for the year was "Egyptian Art" which proved to be especially useful to the teaching staff and requests have been made to continue part of it in the lower auditorium area. Along with these exhibits, student work was displayed in the hall and classrooms for their open house, and the mounted show on Chinese Ceramics was shown in the hall while the Sackler and Popper Collections were on exhibit in the main galleries.

Adjustments had to be made as Mr. Gordon Stevens retired and Mr. Frederick Janesch took over as Audio Technician. Eighteen new programs were made during the year so that there are now 105 taped programs that have been produced by the Museum staff. A special project was carried out by Miss Marlo Coleman with the backing of the Jennings Foundation. Six slide-tape programs were prepared by her that were designed for young people


and made in a cassette-carousel form which can be used in schools and libraries. It is hoped that with the circulation of these programs, we will learn how much demand there is for such material.

Programs designed to correlate with exhibits were "The Artist and the Newspaper" by Karen Smith for the show of that name, and "Death and the Woodcutter" by Dr. Gabriel P. Weisberg for "Social Concern and the Worker"; "Watercolors" by Janet L. Mack for "American Watercolors"; "Unearthing the Past" by Martha Ostrum and "The Figure in Egyptian Art" by Janet L. Mack for "Egyptian Art"; and "The Trojan War" by Arielle P. Kozloff for the Norbert Schimmel Collection.

All of the audio-visual programs have been edited by Mr. Janesch, Miss Mack has worked with those planning programs reviewing and correcting them, and in most cases, the slides have been prepared by Mr. Martin Linsey.

In addition to designing exhibitions and working with the Audio-Visual programs, Miss Mack has also designed a publication of "Charivari" to accompany the exhibition "The Artist and the Newspaper", the cover for the Arms and Armor Brochure and various folders for the Education Department announcing subjects for Museum visits and the Advanced Placement programs. She has been ably assisted by Miss Denise Parrish, Mrs. Kathleen Coakley, Mr. Frederick Janesch and Mr. Harold Hazelhurst.

Respectfully submitted,

  
Janet L. Mack

AUDIO-VISUAL PROGRAMS PREPARED IN 1974

The Arts of Spain - Ursula Korneitchouk  
The University Circle Project - 1974 - William Ruffer  
The East Cleveland Project - 1974 - William Ruffer  
Watercolor - Janet L. Mack  
Unearthing the Past - Martha Ostrum  
Three Colors and More - Janet L. Mack  
Imaginary Animals - Marlo Coleman  
Shapes - Marlo Coleman  
Characters - Marlo Coleman  
Language of Line - Marlo Coleman  
Everything in Rhythm - Marlo Coleman  
Using Space - Marlo Coleman  
The Trojan War - Arielle P. Kozloff  
Death and the Woodcutter - Gabriel P. Weisberg  
The Artist and the Newspaper - Karen Smith  
Portrait of Anne - Jay Hoffman  
The Figure in Egyptian Art - Janet L. Mack  
Giacometti - Edward B. Henning

EDUCATION DEPARTMENT EXHIBITIONS - 1974

- Jan. 15 - Feb. 24 - Student Class Work
- Mar. 12 - June 9 - "The Artist and the Newspaper"
- June 19 - July 14 - Annual Exhibition of the  
Textile Arts Club
- July 23 - Sept. 15 - "American Watercolors"
- Oct. 1 - Jan. 5, 1975 - Egyptian Art

## MEMORANDUM

DATE: March 17, 1975

TO: Dr. Weisberg

FROM: Jay Gates 

SUBJECT:

A comparison of attendance figures of members' courses during the years 1973 and 1974 shows a decline during 1974. In the first three quarters of 1974, attendance figures are considerably lower than during the previous year. In the fourth quarter of 1974, however, the attendance increased considerably over the preceding fall.

This may very well be due to the gasoline shortage which was severe early in 1974, but relented later in the year.

Members' Courses	
1973	1974
1st Quarter: 2,305 (8 courses)	1,049 (9 courses + 1 cancelled)
2nd Quarter: 1,723 (2 courses)	1,262 (6 courses)
3rd Quarter: 1,076 (4 courses)	534 (3 courses + 1 cancelled)
4th Quarter: 1,379 (8 courses)	2,124 (10 courses)

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

COMPARATIVE STATISTICAL REPORT  
1973 and 1974

I. PROGRAM FOR ADULTS	1973		1974	
	<u>GROUPS</u>	<u>ATTENDANCE</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>
<u>In Museum</u>				
1. University Courses, CWRU	897	23,597	914	17,505
2. Courses for Members	203	6,483	206	4,969
3. Gallery Talks	155	5,289	160	5,413
4. Auditorium Lectures	26	4,505	56	5,254
5. Motion Picture Programs	37	8,101	36	8,123
6. Other Talks or Programs	594	15,739	501	11,537
<u>Outside Museum</u>				
1. Courses	--	---	2	60
2. Other Talks or Programs	12	925	14	620
<u>Totals, Adults</u>				
1. Total Adults in Museum	1,910	63,714	1,878	53,013
2. Total Adults outside Museum	15	1,050	16	680
3. Total Adult Attendance	1,925	64,764	1,894	53,693
II. PROGRAM FOR YOUNG PEOPLE				
<u>School Groups in Museum</u>				
1. Cleveland Board of Education Schools, staff-guided	283	9,532	241	7,619
2. All other Public Schools, plus Catholic and Independent Schools, CMA staff-guided	1,699	42,082	1,485	37,928
3. Cleveland Board of Education Schools, self-guided	75	2,261	28	883
4. All other Public Schools, plus Catholic and Independent Schools, self-guided	605	18,771	358	11,455
<u>School Groups outside Museum</u>				
1. Cleveland Board of Education Schools	101	3,213	61	1,705
2. All other Schools	-	-	12	290
<u>Activities for Young People</u>				
1. Classes, Fall and Spring	547	9,504	510	10,358
2. Auditorium Programs	20	3,181	20	2,988
3. Summer Classes	331	5,850	297	4,444
<u>Totals, Young People</u>				
1. Total Young People in Museum	3,560	91,181	2,939	75,675
2. Total Young People outside Museum	101	3,213	73	1,995
3. Total Young People Attendance	3,661	94,394	3,012	77,670
III. <u>GRAND TOTAL ATTENDANCE</u>	<u>5,585</u>	<u>159,143</u>	<u>4,906</u>	<u>131,363</u>

Audio-Visual attendance: 211 groups; 5,249 total  
(This does not include individual visitors.)

## QUARTERLY REPORT

April, May, June 1974

In this quarter, four lectures were presented by Jennifer Montagu, Erna Auerbach, Joseph Polzer, and Albert Boime.

The undersigned continued to teach an undergraduate/graduate seminar on "Art Nouveau" from which two MA students have emerged who are working on MA Theses in this area. The first, Karen Smith, worked with the undersigned while in France in June discovering vital field material for a thesis on the artists of the "Chat Noir" circle. Her research was partially supported by a grant from CWRU. The second student, David Whipple, is working with the undersigned on C.R. Ashbee.

During this period, through conferences with the CWRU Art Department and the CMA Director, a grant proposal was prepared for a Sculpture program running throughout 1975. This grant was approved by the President of CWRU for approximately \$50,000.00 which would underwrite lectures, a visiting scholar, a museum exhibition and catalogue. Planning for this project was initiated and continued during the summer months while the undersigned was in Europe. This grant could vitally assist the joint-program with CWRU.

In early June, the undersigned helped grade the Advanced Placement examinations in Art History as part of the Advanced Placement program. During the reading the undersigned was asked to become Chief Reader of Art History AP exams, an offer taken under consideration, and recently accepted. It marks the first time a museum curator has entered into close monitoring of the AP program in art history. By mid-June the undersigned left for Europe to work on the history of 19th century decorative art and "Japonisme" on a Fulbright grant. The Department was left in the administrative hands of Tony Birch, Associate Curator from June 5 - September 15.

As part of our close relationship with area teachers a special AP Summer Institute was begun in mid-June. Nearly twenty-five teachers enrolled in the program, many of them with an art-studio background. The course was ably taught by Jay Gates, Assistant Curator, with the assistance of Dorothy McIntyre, hired as a resource person familiar with AP programs. Other such Institutes are being planned for the future.

Summer classes for Young People started in June with an enrollment of 1,729.

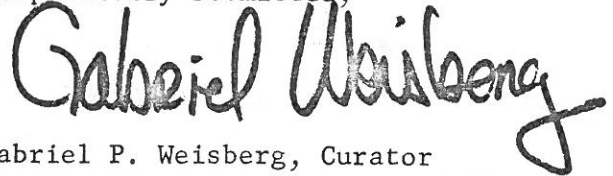
In early June, Celeste Adams, Assistant Curator, and Tony Birch, Associate Curator, attended the AAM meetings in Fort Worth, Texas.

Marilyn Kovac, secretary to the undersigned, left the Department for another position on May 6, 1974. She was replaced on June 3, 1974 by Janet Leonard.



A full statistical comparison (with the appropriate time period for 1973) is appended to this report.

Respectfully submitted,

A handwritten signature in dark ink, reading "Gabriel Weisberg". The signature is written in a cursive style with a large, prominent "G" and a long, sweeping underline.

Gabriel P. Weisberg, Curator  
Department of Art History and Education

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THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

QUARTERLY STATISTICAL REPORT  
April, May, June: 1973 and 1974

	1973		1974	
	<u>GROUPS</u>	<u>ATTENDANCE</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>
<b>I. <u>PROGRAM FOR ADULTS</u></b>				
<u>In Museum</u>				
1. University Courses, CWRU	185	5,829	173	3,827
2. Courses for Members	58	1,723	56	1,262
3. Gallery Talks	34	882	41	935
4. Auditorium Lectures	9	1,375	21	1,620
5. Motion Picture Programs	5	942	9	1,885
6. Other Talks or Programs	179	4,226	168	3,878
<u>Outside Museum</u>	4	530	2	190
<u>Totals, Adults</u>				
1. Total Adults in Museum	470	14,977	468	13,407
2. Total Adults outside Museum	4	530	2	190
3. Total Adult Attendance	474	15,507	470	13,597
<b>II. <u>PROGRAM FOR YOUNG PEOPLE</u></b>				
<u>School Groups in Museum</u>				
1. Cleveland Board of Education Schools, Staff-Guided	101	3,514	81	2,535
2. All other Public Schools, plus Catholic and Independent Schools, CMA Staff-Guided	449	11,208	383	11,496
3. Cleve. Bd. of Ed. Schools, Self-Guided	43	1,272	15	600
4. All other Public Schools, plus Catholic and Independent Schools, Self-Guided	278	9,857	202	6,950
<u>School Groups outside Museum</u>				
1. Cleve. Bd. of Ed. Schools	18	630	16	350
2. All other Schools	--	--	--	--
<u>Activities for Young People</u>				
1. Classes	92	1,410	75	3,312
2. Auditorium Programs	3	611	3	452
3. Summer Classes	120	2,236	104	1,729
<u>Totals, Young People</u>				
1. Total Young People in Museum	1,086	30,108	863	27,074
2. Total Young People outside Museum	18	630	16	350
3. Total Young People Attendance	1,104	30,738	879	27,424
<b>III. <u>GRAND TOTAL ATTENDANCE</u></b>	<u>1,578</u>	<u>46,245</u>	<u>1,349</u>	<u>41,021</u>

Audio-visual attendance: 62 scheduled groups; 1,907 total.

## QUARTERLY REPORT

July, August, September, 1974

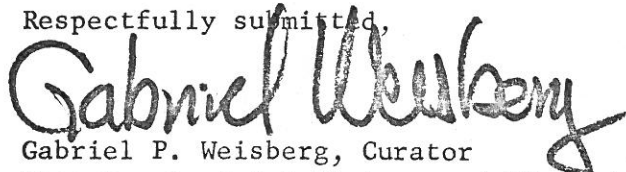
During the majority of this period the undersigned was in Europe preparing material for the Japonisme exhibition (summer, 1975) and examining other aspects of nineteenth century art including new finds on Francois Bonvin and Henri Fantin-Latour. Support came from a Fulbright grant permitting the period to be a most fruitful one which should lead to several new publications. The Department of Art History and Education was ably administered by Mr. Tony Birch during the Curator's absence and until his return on September 10, 1974.

Two major programs were initiated which were highly successful and which will be further refined for the future. First, under the guidance and teaching of Jay Gates, Assistant Curator, an Advanced Placement Summer Institute in Art History for Teachers was held on six Tuesdays from June 11 to July 16. Twenty-six teachers enrolled, most from area Art Studio backgrounds, creating some difficulties for the program, but one which was gradually overcome through the teaching acumen of Mr. Gates and Mrs. Dorothy McIntyre who assisted in the course, and aided in pedagogical methodology. While the course was too short in duration, it did meet with enthusiasm and will be attempted again with some modifications for the summer of 1975. These refinements include: work with humanities teachers rather than art-studio instructors, a three-week period of time with instruction every day, and an attempt to bring teachers to Cleveland from a larger vicinity in the Midwest. In order to make this program a reality, a grant proposal drawn up largely by Mr. Gates has been submitted to the National Endowment for the Humanities in support of teaching salaries, supplies, and student stipends. The past summer's Institute has been ably reported by Adele Silver for the CMEVA basing her material on interviews with some participants, student evaluations, and Mr. Gates's own written evaluation. This marks the first time a departmental program has been so carefully evaluated by participants using previously prepared forms.

The second program which established a pattern to be attempted again in the future was the four Wednesday Evening Festivals from July 10 through July 31. These consisted of musical recitals, dinner, films and gallery talks. They were held between 5:30 and 9:30 and averaged about 100 people per dinner and recital. Under the coordination of Mr. Gates the programs were successful and well-publicized in the local press probably due to the novelty of the events, and Mr. Gates's hard driving enthusiasm.

The enrollment in Summer Classes for members was 534. The enrollment in Young People's classes was 2715. The complete statistical report is appended and shown in comparison with last year's figures.

Respectfully submitted,



Gabriel P. Weisberg, Curator  
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

QUARTERLY STATISTICAL REPORT  
July, August, September: 1973 and 1974

I. <u>PROGRAM FOR ADULTS</u>	1973		1974	
	<u>GROUPS</u>	<u>ATTENDANCE</u>	<u>GROUPS</u>	<u>ATTENDANCE</u>
<u>In Museum</u>				
1. University Courses, CWRU	118	2579	128	2281
2. Courses for Members	45	1076	33	534
3. Gallery Talks	29	1163	44	1831
4. Auditorium Lectures	-	-	1	35
5. Motion Picture Programs	11	2958	14	4172
6. Other Talks or Programs	62	1537	59	1272
<u>Outside Museum</u>	2	70	4	99
<u>Totals, Adults</u>				
1. Total Adults in Museum	263	9313	279	10,125
2. Total Adults outside Museum	<u>2</u>	<u>70</u>	<u>4</u>	<u>99</u>
3. Total Adult Attendance	265	9383	283	10,224
II. <u>PROGRAM FOR YOUNG PEOPLE</u>				
<u>School Groups in Museum</u>				
1. Cleveland Board of Education Schools, Staff-Guided	20	618	19	498
2. All other Public Schools, plus Catholic and Independent Schools, CMA Staff-Guided	100	2395	103	2560
3. Cleveland Bd. of Ed. Schools, Self-Guided	7	265	4	53
4. All other Public Schools, plus Catholic and Independent Schools, Self-Guided	54	1200	42	1115
<u>School Groups outside Museum</u>				
1. Cleve. Bd. of Ed. Schools	6	143	-	-
2. All other Schools	-	-	-	-
<u>Activities for Young People</u>				
1. Classes	24	499	-	-
2. Auditorium Programs	1	105	-	-
3. Summer Classes	211	3614	193	2715
<u>Totals, Young People</u>				
1. Total Young People in Museum	417	8696	361	6941
2. Total Young People outside Museum	6	143	-	-
3. Total Young People Attendance	423	8839	361	6941
III. <u>GRAND TOTAL ATTENDANCE</u>	<u>687</u>	<u>18,202</u>	<u>644</u>	<u>17,165</u>

Audio-visual attendance: 13 scheduled groups; 277 total.

PROGRAM FOR DIVERSITY STUDIO  
Cleveland Museum of Art Education Dept.  
March 13 & 14, 1974

WEDNESDAY

9:45 - 11:45

Art, Words and Movement (Oriental, Egyptian,  
Pre-Columbian and Contemporary galleries)

Ages 8 - 13 Meg Ostrum  
Ages 14- 18 Linda Wilson

11:45 - 12:45

Lunch (Classroom level)

12:45 - 2:45

Studio Projects (Classroom level)

Ages 8 - 13 Linda Wilson  
Ages 14 - 18 Gerry Karlovec

THURSDAY (Ages 14-18 only)

9:45 - 11:45

Art, Words and Movement (Linda Wilson)

11:45 - 12:45

Lunch

12:45 - 2:45

Studio Projects (Gerry Karlovec)

UNIVERSITY CIRCLE PROJECT -

Spring 1974

Elementary grades - Gerry Karlovec - "Pattern in the Art Museum" - Using galleries to locate types of pattern; how pattern is used in art; development of a drawing with pattern for enriching areas, to be done in the galleries.

2nd or 3rd grades - Meg Ostrum - "Dreams and Daydreams" - Exploring the world of fantasy in art and life; class will focus on Medieval and Contemporary collections.

3rd grades - Marlo Coleman - "Movement in Art"

3rd to 6th - Margaret Royal - "Greek Vases" - Two-hour class conducted in Classical gallery and classroom preceded by a thirty minute talk with a description of the project and examples.

- "African Masks" - Two-hour class conducted in African gallery with attention directed towards the construction of African masks; preceded by a thirty minute talk in gallery with a description of the project and examples.

4th or 5th - Meg Ostrum - "Myths and Myth-makers" - The class will compare varied explanations of the world as found in Greek, Oriental, and Pre-Columbian art and will include both creative writing and a studio project.

High school - Gerry Karlovec - "Creative Problem Solving in Art" - Emphasis on three-dimensional art; using Contemporary galleries and the classroom.

12th grade - Marlo Coleman - "Visual Arts-Performing Arts" - for those interested in developing in the performing arts, the visual arts as a springboard for the performing arts, 1 1/2 hrs. long, 12-14 students. Would try this twice.

2nd & 3rd grades - Cissy Pao - "Mythologies and Art" - Oriental galleries, mythologies and their presentation in art forms; studio following, creating their own stories in art forms - drawing or clay modeling.

3rd & 4th grades - Cissy Pao - "Metamorphosis of Imagery" - Sketching in the galleries; individual's interpretation of painting or sculpture selected; imagery transferred onto drawing on acetate and made into slides; projection of slides on walls and movements interaction with the projection.

5th & 6th grades - Cissy Pao - "Aesthetic Elements" - Line, form, space and color - their expression and relationship: word association game with selected work from 19th & 20th century galleries; words transformed to mime acting; acting transformed to drawing, using basic elements of lines, shapes, and colors to express ideas.



University Circle Project, Spring 1974 cont.

3rd - 6th grades - Bill Ruffer \* Light \* Various sorts and effects of light will be explained by the instructor and explored by the student in studio work. Our light may be ultra\_violet, polarized, fluorescent and/or projected from a slide projector.

3rd - 6th grades - Bill Ruffer \* Art's Myths and the Artist as Interpreter of Myth \* Through reference to the collection students will come to understand the meaning of the term "myth," and will recognize that the artist frequently functions as a communicator and interpreter of myth. Students will then work as artists in this manner by choosing a myth for their subject in a studio project.

Junior High - Celeste Adams \* Creative Writing

4th - 6th - Linda Wilson \* South American Indian Art \* First hour would be spent in the gallery talking about the works of art and the people that made them. The second hour would be spent on a studio project (also held in the gallery) during which the children would design and make their own paper ponchos.

Junior High/High School - Linda Wilson \* African Gallery, or if unavailable, Pre-Columbian \* The first 40 minutes to an hour would be spent on a discussion of the works of art and the African peoples. The second hour would be spent in a classroom working on a design project. The students would pick one motif - a shape seen in the gallery - for a printing project. This motif would be used to print a repeat pattern on paper.